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Présentation De La Tablature De Guitare

Il existe trois façons différentes de noter la musique pour guitare : à l'aide d'une portée musicale, de tablatures ou de barres rythmiques.

Les BARRES RYTHMIQUES sont indiquées au-dessus de la portée. Jouez les accords dans le rythme indiqué. Les notes rondes indiquent des notes réciles.

La PORTÉE MUSICALE indique les notes et rythmes et est divisée en mesures. Cette division est représentée par des lignes. Les notes sont : do, ré, mi, fa, sol, la, si.

La PORTÉE EN TABLATURE est une représentation graphique des touches de guitare. Chaque ligne horizontale correspond à une corde et chaque chiffre correspond à une case.

4ème corde, 2ème case

1ère et 2ème cordes à vide, jouées simultanément

accord de ré ouvert

Notation Spéciale De Guitare : Définitions

TIRÉ DEMI-TON : Jouez la note et tirez la corde afin d'élever la note d'un demi-ton (étape à moitié).

TIRÉ PLEIN : Jouez la note et tirez la corde afin d'élever la note d'un ton entier (étape entière).

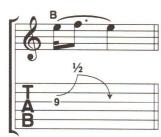
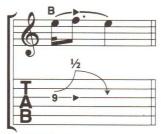
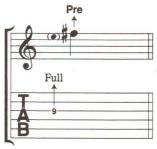
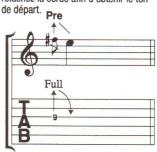
TIRÉ D'AGRÉMENT : Jouez la note et tirez la corde comme indiqué. Jouez la première note aussi vite que possible.

TIRÉ QUART DE TON : Jouez la note et tirez la corde afin d'élever la note d'un quart de ton.

TIRÉ ET LÂCHÉ : Jouez la note et tirez la corde comme indiqué, puis relâchez, afin d'obtenir de nouveau la note de départ.

TIRÉ ET REJOUÉ : Jouez la note et tirez la corde comme indiqué puis rejouez la corde où le symbole apparaît.

PRÉ-TIRÉ : Tirez la corde comme indiqué puis jouez cette note.

PRÉ-TIRÉ ET LÂCHÉ : Tirez la corde comme indiqué. Jouez la note puis relâchez la corde afin d'obtenir le ton de départ.

HAMMER-ON: Jouez la première note (plus basse) avec un doigt puis jouez la note plus haute sur la même corde avec un autre doigt, sur le manche mais sans vous servir du médiator.

PULL-OFF: Positionnez deux doigts sur les notes à jouer. Jouez la première note et sans vous servir du médiator, dégagez un doigt pour obtenir la deuxième note, plus basse.

GLISSANDO : Jouez la première note puis faites glisser le doigt le long du manche pour obtenir la seconde note qui, elle, n'est pas jouée.

GLISSANDO ET REJOUÉ : Identique au glissando à ceci près que la seconde note est jouée.

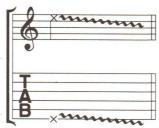
HARMONIQUES NATURELLES : Jouez la note tandis qu'un doigt effleure la corde sur le manche correspondant à la case indiquée.

PICK SCRAPE (SCRATCH) : On fait glisser le médiator le long de la corde, ce qui produit un son éraillé.

ÉTOUFFÉ DE LA PAUME : La note est partiellement étouffée par la main (celle qui se sert du médiator). Elle effleure la (les) corde(s) juste au-dessus du chevalet.

P.M.

0 0 0 0

CORDES ÉTOUFFÉES : Un effet de percussion produit en posant à plat la main sur le manche sans relâcher, puis en jouant les cordes avec le médiator.

NOTE: La vitesse des tirés est indiquée par la notation musicale et le tempo.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

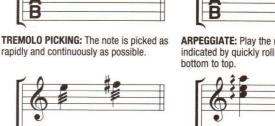
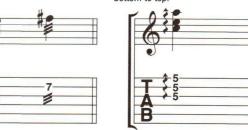
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

additional musical definitions

(accent) • Accentuate note (play it louder).

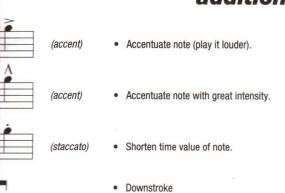
(accent) • Accentuate note with great intensity.

(staccato) • Shorten time value of note.

• Downstroke

• Upstroke

D.𝄋. al Coda • Go back to the sign (𝄋), then play until the bar marked ***To Coda*** ⊕ then skip to the section marked ⊕ ***Coda***.

D.C. al Fine • Go back to the beginning of the song and play until the bar marked ***Fine*** (end).

tacet • Instrument is silent (drops out).

• Repeat bars between signs.

1. 2. • When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean: 1. The note is sustained, but a new articulation (such as hammer on or slide) begins. 2. A note may be fretted but not necessarily played.

creeping death

Words & Music by James Hetfield, Lars Ulrich, Cliff Burton & Kirk Hammett

(E) G5 (E) G5 (E) (F♯) (E) G5 (E) G5 (E) (F♯)
P.M.

(E) G5 (E) G5 (E) (F♯) E5
P.M.

B5 C♯5 F♯5
P.M.

Verse

E5
1. Slaves, Hebrews born to serve, to the Pha-
2. Now, let my peo-ple go, land of Gosh-
3. I rule the mid-night air, the des-troy-
P.M.

- raoh. Heed to his ev - ery word,
- en. Go, I will be with thee,
- er. Born, I shall soon be there,
live in fear. Faith, of the un -
bush of fire. Blood, run - ning red
dead - ly mass. I creep the steps
- known one, the de - live - 'rer.
and strong, down the Nile.
and floor, fin - al dark - ness.
Wait, some - thing must be done, Four hun - dred years.
Plague, dark - ness three days long, Hail to fire.
Blood, lamb's blood paint - ed door. I shall pass.
P.M.
T
A
B

(E) G5 (E) G5 (E) (F♯)
P.M.
T
A
B

(E) G5 (E) G5 (E) (F♯) (E) G5 (E) G5
P.M.

(E) (F♯) (E) G5 (E) G5 (E) (F♯)
P.M.

Chorus
E5 C5 D5 F5
So let it be writ - ten, so let it be done
P.M.

E5
C5
D5
F5
G5
I'm sent here by the chosen one.
P.M.
So let it be written, so let it be done.
B5
C♯5
F♯5
To Coda
To kill the first born Phar-aoh's son, I'm creep-ing death.

1.
2.
B5
C♯5
F♯5
E5
8va
B5
C♯5
F♯5
Solo
8va
E5*
Pre
A5*
Full
8va
C5
E5*
½
Pre
Full
A5*
C5
8va
E5*
Full

8va
A5*
C5
B
Full
1/4
T
A
B

E5*
8va
T
A
B

A5*
8va
C5
(E5)
G5
(E)
G5
Full
Full
Full
B
B
B
T
A
B

(E)
(F♯)
(E)
G5
(E)
G5
(E)
(F♯)
T
A
B

(E)
G5
(E)
G5
(E)
(F♯)
8va
T
A
B

(E) G5 (E) G5 (E) (F♯)

3 3 3 3 3 3

E5 C5 D5 F5

E5
C5
8va
T
A
B

D5
B5
C♯5
F♯5
N.C.
8va
Bridge
♩= 102 (♩=𝅗𝅥)
E5
F5
D5
B
Full
P.M.
T
A
B

E5
G5
F5
E5
F5
D5
E5
G5
F5
Play 4 times
Die, by my hand. I creep ac - ross the land,
P.M.
T
A
B

E5
F5
D5
E5
G5
F5
kill - ing first born man.
P.M.
T
A
B

♩= 204 (𝅗𝅥 = ♩)
E5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

D.𝄋 al Coda ⊕
N.C.
D5
P.M.
P.M.

⊕ Coda
E5
E5/B
E5
F5/C
A5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

E5
E5/B
E5
F5/C
A5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

E5 E5/B E5 F5/C A5 E5 E5/B
Full
E5 F5/C A5 E5 D5 C5 B5
Play 3 times
C5 B5 A5 C5 E5 D5 C5 B5 C5 B5 A5 C5
E5 D5 C5 B5
C5 B5 A5 C5

E5
D5
C5
B5
T
20—17—12—0
19—16—12—0

C5
B5
A5
C5
T
19—16—12—0
20—17—12—0

E5
D5
P.M.

Em
D
A5 G5 D/F♯
P.M.
rall.

Free time
E5

carpe diem baby

Words & Music by James Hetfield, Lars Ulrich & Kirk Hammett

Pre
Full
E5
Verse
D5 E5 D5 E5 F5 E5
1. Hit dirt, shake tree,
2. Dead lead, piss wine,
P.M.
Dsus2 F5 Csus2 D5 E5 D5 E5 F5 E5
split sky, part sea. Strip smile lose cool,
sink teeth, all mine. Stoke fire, break neck,
Dsus2 F5 Csus2 D5 E5 D5 E5 F5 E5
bleed the day and break the rule. Live win, death fail
suf - fer through this cheat on death. Hug the curl, lose the time,

Dsus2
F5
Csus2
Em/B
Em/B♭
Em/G
Em/F♯
eat the diet and bite the nail.
fear the map and shoot the sign.
P.M.
Pre-chorus
E5
Then make me miss you.
mf
P.M.
E5
D
F5
C
Then make me miss you.
P.M.
Chorus
Em
F♯m
Am6
A5
So wash your face a-way with dirt,
P.M.
let ring

Em
F♯m
Am6
A5
it don't feel good un - til it hurts.
P.M.
T
A
B
To Coda
So take this world and shake it.
Csus2
Come squeeze and suck the day, go car - pe di - em, ba -
B
Full
1.
(E)
- by.
½
¼

1. cont.
Pre
Full

1. cont.
E5
2.
(E)
- by. Yeah.
Pre
B
Full
Full
Full
½

Interlude
Ah, ah, yeah, suck it!
B
½

Solo
rake
¼
¼
¼

¼
Full
¼
rake
Full

Pre
½
½
Full
½
P.M.
rake
½
½

B5
C5
B5
C5
B5
½
½
½

C5
B5
D5
A5
C5
B5
C5
B5
C5
B5
P.M.

C5 B5 D5 A5 C5
(E)
8va
B
Full
TAB

8va
E5
B
Pre
rake
Full
½
TAB

(E)
B
Pre
¼
Full
TAB

Pre
B
Full
TAB

Verse
E5
D5
F5
Csus2
D5E5
D5E5F5E5
3. Live win, death fail, eat dirt, bite the nail. Strip smile, lose cool,
P.M.
Dsus2
bleed the day and break the rule.
Hug the curve, lose the time,
fear the map and shoot the sign.
Em/B
Em/B♭
Em/G
Em/F♯
D.𝄋 al Coda
Coda
A5
Come squeeze and suck the day,
Full

A5
F5
come make me miss you.
Come car - pe di - em, ba -
P.M.
(E)
- by.
Come car - pe di em, ba -
- by.
B5
B♭5
G5
F♯5
(E)
E5
Pre
Full

leper messiah

Words & Music by James Hetfield & Lars Ulrich

E5
P.M.
sim.
T
A
B

T
A
B

F5 E5 C5/G F5 E5 A5 C5
(E)
P.M.
P.M.
P.M.
P.M.
T
A
B

F5 E5 C5/G F5 E5 A5
P.M.
P.M.
P.M.
P.M.
P.M.
T
A
B

Verse
(E)
(F♯)
1. Spine - less from the start,
2. Mar - vel at his tricks,
P.M.
sucked in - to the part.
need your Sun - day fix.
(E)
Cir - cus comes to town,
Blind de - vo - tion came,
(F♯)
you play the lead clown.
rot - ting your brain.
(E)
Please, please,
Chain, chain,
spread - ing his dis - ease,
join the end - less chain,
(F♯)
liv - ing by his sto - ry.
tak - en by his gla - mour.

(E)
(F♯)
Knees, knees, fall - ing to your knees.
Fame, fame, in - fec - tion is the game.
suf - fer for his glo -
Stink - ing drunk with pow -
P.M.
- ry, you will.
- er, we see.
E5 E♭5 D5 C♯5 E5 E♭5 D5 C♯5
Chorus
E5/B E♭5/B♭ D5/A C♯5/G♯ E5/B E♭5/B♭
Time for lust, time for lie, time to kiss your life
D5/A C♯5/G♯ E5/B E♭5/B♭
good - bye. Send me mon - ey, send me green,

D5/A
C♯5/G♯
E5/B
E♭5/B♭
heaven you will meet.
Make a contribution and you'll
P.M.
D5/A
C♯5/G♯
G5
get a better seat.
E5 F♯5
G5 F♯5
Bow to Leper Messiah.
E5 F♯5
G5 E5
F♯5
G5 F♯5
T
A
B

F5 E5 C5/G F5 E5 A5
(E)
E5
P.M.
P.M.
P.M.
P.M.
TAB

Interlude ♩= 184
E5
F5
G5 A5
P.M.
TAB

1.
2.
E5
D5
A5 B5
A5 B5
P.M.
TAB

E5
F5
P.M.
TAB

G5 A5
E5
P.M.
TAB

Bridge
D5
A5
B5
E5
Witch - er - y
weak - en - ing,
F5
sees the sheep are
G5
A5
gath - er - ing,
set the trap,
hyp - no - tize,
D5
now you fol - low.
P.M.
Solo
8va
TAB

F5
G5
A5
8va

E5
8va

D5
A5
B5
8va

E5
F5
8va
w/wah-wah
Full
Full
Full
Full

G5
A5
E5
8va
Full
Full

D5
A5
B5
8va
Pre
rake
1½
Full
(Wah-wah off)

E5
F5
G5
A5
loco
P.M.

E5
D5
A5
B5
P.M.

N.C.
P.M.
sim.

Chorus
E5 Eb5 D5 C#5 E5 Eb5 D5 C#5
Time for lust, time for lie, time to kiss your life good - bye.
E5 Eb5
Send me mon - ey, send me green,
P.M.
D5 C#5 E5 Eb5 D5 C#5
hea - ven you will meet. Make a con - tri - bu - tion and you'll get a bet - ter seat.
G5 E5 Eb5
Lie, lie,
P.M.
T
A
B

D5 C♯5 E5 E♭5 D5 C♯5
lie, lie, lie, lie, lie, lie,
P.M.
G5
poco rall.
w/bar (slow)
a tempo ♩= 136 (E)
E5 F♯5
G5 F♯5
E5 F♯5
G5 E5
F♯5
G5 F♯5
F5 E5 C5/G F5 E5 A5
(E)
E5
F5 E5

seek and destroy

Words & Music by James Hetfield & Lars Ulrich

Verse
(E)
1. Scan - ning the scene in the ci - ty to - night, we're look - ing for you to start up a fight.
2. No es - cape and that's for sure. This is the end we won't take an - y more.
(3.) brains are on fire with the feel - ing to kill, and it won't go a - way un - til our dreams are ful - filled.
There's an ev - il feel - ing in our brains but it's no - thing new. You know it drives us in - sane.
Say good - bye to the world you live in, you've al - ways been tak - ing and now you're giv - ing.
There is on - ly one thing on our minds, don't try run - ning a - way, 'cause you're the one we will find.
Pre-chorus
C5 A5 C5 D5 C5 C5 A5 C5 D5 C5
Run - ning on our way hid - ing, you will be
P.M.
TAB

C5 A5 C5 D5 C5 N.C. C5 A5 C5 D5 C5
dy - ing one thou - sand deaths. Run - ning, on our way
P.M.
C5 A5 C5 D5 C5 C5 A5 C5 D5 C5 N.C.
hid - ing, you will be dy - ing one thou - sand deaths.
P.M.
Chorus
G5 F♯5 F5 E5
Search - ing, seek and des - troy.
P.M.
G5 F♯5 F5 E5
Search - ing, seek and des - troy.
P.M.

G5
F♯5
F5
E5
3
Search - ing
seek and des - troy.
P.M.
T
A
B
1.
G5
F♯5
F5
To Coda
(E)
Search - ing
seek and des - troy.
1. cont.
1. cont.
2.
E5
♩= 208 (𝅗𝅥=♩)
E
Solo drums
2. There is
- troy.

(A)
P.M.
TAB

G5
F♯5
F5
8va
Play 4 times
P.M.
TAB

Solo
E5
8va
G5
B
Full
TAB

F♯5
F5
E5
Pre
G5
Full
TAB

F♯5
F5
E5
8va
B
G5
F♯5
F5
Full
½
TAB

(E)
8va
T
A
B

Pre
B
Full
¼
½
T
A
B

Pre
B
Full
¼
T
A
B

8va
B
Full
T
A
B

P.M.
T
A
B

8va
A5
P.M.
P.M.
rall.

A tempo ♩= 140
(A)
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Play 4 times
(E)
P.M.
P.M.
P.M.

2° D.𝄋 al Coda 𝄌
2° only
3. Our -
P.M.
P.M.
P.M.

Coda

E5
G5
F♯5
F5
- troy
ha, ha, ha, ha!
P.M.
P.M.
P.M.

1.2.3.
4.
E5
G5
F♯5
D5
E5
E5
P.M.
P.M.
P.M.
P.M.
P.M.

Play 4 times
E5
G5
F♯5
G5
A5 G5
E5
G5
F♯5
G5
A5 G5
P.M.

N.C.
Em7
P.M.
P.M.

the memory remains

Words & Music by James Hetfield & Lars Ulrich

Verse
(E)
1. Hea - vy rings on fin - gers wave, an - oth - er star de - nies the grave.
2. Hea - vy rings and ci - gar - rettes, up to lips that time for - gets.
Pre
Full
See the no - where crowd cry the no - where tears of hon -
Where the Hol - ly - wood sun sets be - hind your back.
G5
G/B
B
(E)
- our. Like twis - ted vines that grow, hide and swal - low man - sions whole,
And can't the band play on, just lis - ten they play my song.
and in the light of an al - read - y fad - ed pri - ma - don -
Ash to ash, dust to dust. Fade to black
TAB

Chorus
E5
- na.
D5 E5 D5 E5
For - tune, fame. Mir - ror, vain.
* harm.
P.M.
P.M.
TAB
* Play harmonic between
2nd and 3rd frets
D5 E5 D5 G5 D5 G5 D5 E5 D5 E5
Gone in - sane. For - tune, fame, mir - ror, vain.
P.M.
P.M.
P.M.
1.
D5 E5 F5 (E)
Gone in - sane but the me - mo - ry re - mains
Pre
Full
P.M.
1. cont.
B
B
Pre
B
Pre
B
½
¼
½
½
½
¼

1. cont.
G5
G/B
Pre
Full
Full
Full
¼
8va
2.
D5 E5 D5 F5 G5
Gone in - sane.
Dance lit - tle tin god - dess
P.M.
Full
Bridge
E5 B5 G5 D5 B5 E5 B5
la da da da da da da da
da da da na da
da da da da da da
G5 D5 B5 E5 B5
da da da na na
da da da da da da da

D5 E5 D5 E5 D5 E5 F5
For - tune, fame mir - ror, vain. Gone in - sane but the me - mo - ry re - mains.
B
Full Full
wah-wah off
G5
Ash to ash, dust to dust,
P.M.
fade to black, the me - mo - ry re - mains.
P.M.
(E)
Pre
Full
Yeah. To this fad - ed pri - ma - don - na. Yeah yeah yeah
Pre
Full
Pre
Full

Solo
F5
(E)
D5 E5
yeah!
P.M.
w/wah-wah
Pre
Full
(E)
Outro
F5
G5
E5
B5
Dance lit - tle tin god - dess dance
la da da da da da
8va
G5
D5
B5
da da da da da
E5
B5
da da da da da da

whiskey in the jar

Traditional. Arranged by Eric Bell, Brian Downey & Phil Lynott

Verse
G5
E5
I was go - ing ov - er, the Cork and Ker - ry moun -
took all of his mon - ey, and it was a pret - ty pen -
Be - ing drunk and wea - ry, I went to Mol - ly's cham -
pitch shift off
TAB
C5
- tains, I saw Cap - tain Far - rel, and his
- ny, I took all of his mon - ey yeah, and I
- ber. Ta - king Mol - ly with me, but I
G5
mo - ney he was count - ing. I first pro - duced my pis -
brought it home to Mol - ly. She swore that she loved
nev - er knew the dan - ger. For 'bout six or may - be
F♯5
E5
- tol, and then pro - duced my rap - ier, I said,
me, no, nev - er would she leave me,
se - ven, yeah, in walked Cap - tain Far - rell.
P.M.
P.M.
P.M.

C5
G5
"Stand and de - li - ver oh, or the de - vil he may take
But the de - vil take that wo - man, yeah, for you know you tricked me ea -
I jumped up, fired my pis - tols, and I shot him with both bar -
1.
F♯5
E5
you."
1. cont.
G5
F♯5
E5
B
Pre
Full
1. cont.
G5
Pre
Full
2. I

2.3.

D Dsus4 D

- sy.
- rels. Yeah, Mu - sha rain dum - a - do - dum - a - da.

Chorus

C

Whack for my Dad - dy - o, whack for my Dad -

G5 F♯5 **To Coda** ⊕

- dy - o, there's whis - key in the jar - o.

E5
Pre
B
Pre
G5
D.S. al Coda
rake
rake
Full
Full
Full

Coda
E5
G5
Yeah yeah whis - key.

E5
Yo ho, whis - key.
B
Pre
1½
1½

C5
G5
B
½

rake

E5
B
rake
1½
Pre
1½
C5

G5

D5
B
B
B
Full
Full
Full
C5

G5
Woh yeah Ho!
8va
F♯5
E5
G5
F♯5
E5
Full
Pre
Woh oh yeah, yeah. Now,

Verse
Em
some men like a fish - ing, and some men like a fowl - ing.
mf pitch shift off w/clean tone
C
G5
And some men like to hear, to hear the can - non ball a - roar - ing.
Em
Me, I like sleep - ing, 'speci - ally in my Mol - ly's cham -
C
- ber. But here I am in pri - son, here I

G5
D
D sus4
am with a ball and chain yeah. Mu - sha rain dum - a - do - dum - a - da
ff w/distortion
Chorus
D
C
yeah, yeah.
Whack for my Dad - dy - o,
Whack for my Dad - dy - o, there's
G5
whis - key in the jar
F♯5
E5
o, yeah!

G5
F♯5
E5
Whis - key in the jar O
B
Full
yeah.
G5
Pre
Full
P.M.
Mu - sha
Outro
G5
rain rum - a - do - dum - a - da,
Mu - sha
rain dum - a - do - dum - a - da,
P.M.
1.
2.
Mu - sha
Yeah.
rall.